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HAYLEY — INTRODUCTION TO THE VERSE OF TERENCE

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AN INTRODUCTION
TO THE
VERSE OF TERENCE

BY
H. W. HAYLEY, PH.D.
(HARVARD)

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TO

Prof. W. S. Tyler,

THE NESTOR OF AMERICAN SCHOLARS, THIS
LITTLE BOOK IS GRATEFULLY
DEDICATED.

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PREFACE.



THIS little work is intended for the use of college students who are reading Terence. Its object is not to present any new or original discoveries, but simply to state clearly and concisely the facts most important for the student of Terentian verse to know. In treating of the iambic metres anacrusic schemes have been rigidly avoided, as experience has shown the writer that unless the student has a knowledge of modern musical theory (which cannot be assumed in the case of all), they are confusing and misleading. The text followed in making citations has been that of Dziatzko (Leipzig, Tauchnitz, 1884). I have selected and adapted from numerous sources whatever was suited to my purpose, and wish to make full and free acknowledgment of my indebtedness, especially to the following : Dziatzko's excellent introduction to his *Phormio* (2d ed., 1885), on which this work is in great part based ; Spengel's introduction to his edition of the *Andria* (2d ed., 1888) ; Mueller's *Plautinische Prosodie* ; Klotz's *Altrömische Metrik* ; Christ's *Metrik* ; and numerous special works

on the versification of Terence, such as those of Conradt, Meyer, Spengel, Luchs, Brugmann, and others. I have also made free use of the standard Latin grammars. One rule (no. 6, sec. 29) is taken from the new edition of Professor Gildersleeve's grammar (1894), though I have ventured to slightly change the wording. My special thanks are due to Professors Smith, Allen, and Howard of this university for valuable criticisms and suggestions. It is the sincere hope of the author that the little work may prove of practical utility to students of Terence.

II. W. HAYLEY.

CAMBRIDGE, Sept. 29, 1894.

AN INTRODUCTION TO THE VERSE OF TERENCE.



I.

1. BEFORE taking up the study of the different metres employed by Terence, the student should familiarize himself with certain peculiarities of early Latin prosody. The most important of these, as they appear in Terence, are the following:—

2. *In certain final syllables the original long quantity of the vowel is sometimes retained.* So in the ending of the 3d pers. sing. perf. indic. act., *e.g.* stetit, Phor. 9; and once in the ending of the 3d sing. pres. subj. act. augeāt, Ad. 25.

It is doubtful whether Terence does not sometimes retain final *ā* in the nom. and voc. sing. of Greek proper names of the first declension; but there seems to be no *certain* instance of this. Cf. And. 301; Heaut. 406, 688, 695; Eun. 558, 708; Phor. 179, 784, 830, 865, 1037; Hec. 243, 325, 830; Ad. 343, 619. According to Spengel (note on Ad. perioch., l. 10), the Latin comic poets *never* shorten the nominative ending *a* in Greek proper names of three or more syllables; but see Dziatzko's note on Phor. 830 and the authorities there cited. Spengel also holds that an original *ē* is sometimes retained by Terence in the abl. sing. ending of the third declension, *e.g.* virginē dari, Ad. 346; but this is more than doubtful. See Dziatzko's note *ad loc.*

3. In Terence, as in Plautus, a syllable ending in a short vowel, followed by a mute and *l* or *r*, is regularly short; i.e. a mute before *l* or *r* does not "make position," e.g. *pătre*m, And. 410.

4. In early Latin final *s* was very faintly sounded, and hence it often does not "make position" though the following word begins with a consonant; e.g. And. 599 *nullŭs sum*, Phor. 10 *magis stetit*, Ad. 706 *opŭs sunt*.

This usage prevailed down to the time of Cicero, and is found in his own youthful poems (as well as in Varro and Lucretius, and once in Catullus, 116, 8); but in his Orator (161) he speaks of it as being already a little out of fashion.

5. In early Latin until the time of Ennius double consonants were not regularly written, and the pronunciation of words like *ille*, *quippe*, etc., seems to have fluctuated. Plautus often treats the first syllable of these words as short. Terence, who was influenced by the reforms of Ennius (see Teuffel's Hist. of Roman Lit., § 93), is more strict, but sometimes shortens the first syllable of *ille*, *immo*, and *quippe*. This usually occurs in a resolved arsis¹ at the beginning of an iambic verse; e.g. Ad. 72 *ille quē*m, Phor. 936 *immo vēr*o.

6. The *m* in *nempe* and *omnis*, and the *n* in *inde*, were faintly sounded, and at the beginning of an iambic

¹ Throughout this paper the word "arsis" is used to denote the weak or unaccented part of the foot, and "thesis" to denote the part which has the musical accent.

verse the first syllable of these words is sometimes short; e.g. Phor. 307 nēmpe Phórmionem, Hec. 867 ōmnia ōmnes, Phor. 681 īnde sūnam.

7. A LONG SYLLABLE, PRECEDED BY A SHORT, IS SOMETIMES SHORTENED WHEN THE VERSE-ICTUS IMMEDIATELY PRECEDES IT (the long syllable) OR FOLLOWS IT; i.e. ∪ — is measured as ∪ ∪. The short that precedes the long which is to be shortened must be a monosyllable or begin a word.

Dziatzko distinguishes the following cases in which such a shortening may take place:—

8. (1) In iambic dissyllables: (a) when the verse-ictus falls on the first syllable, as And. 255 ábī domum, Phor. 342 priōr bibas, Ad. 198 dómō me; (b) when the ictus falls on the first syllable of the next word, e.g. Phor. 113 enīm sé, Ad. 618 erāt míssa.

There is no doubt that in the case of these words the word-accent coöperates with the verse-ictus to produce the shortening. The Latin had a strong tendency to shorten the last syllable of iambic dissyllables having the word-accent on the first syllable. This tendency is seen in modo, puta, bene, male, mihi, tibi, sibi, ubi, etc.

9. (2) In a monosyllable (or word which has become such by elision) preceded by a short monosyllable (or word which has become monosyllabic by elision): (a) when the verse-ictus falls on the first of the two monosyllables, e.g. Phor. 209 quíd hīc conterimus,

Heaut. 1032 cáve ĩn te, Ad. 236 quód ěd te; (*b*) when the verse-ictus falls on the syllable that immediately follows the second monosyllable, as Phor. 150 et ěd pórtitores, Heaut. 1040 et ůt sĕrves, Ad. 399 modo ůt núnc.

10. In the cases thus far enumerated it makes no difference whether the syllable to be shortened is long from position or from the natural length of its vowel; but in the following cases *only syllables long by position* are shortened:—

11. (3) The first syllable of a word of more than one syllable preceded by a short monosyllable (or word which has become monosyllabic by elision): (*a*) when the verse-ictus falls on the monosyllable, as Heaut. 256 sĕd ěccos, Phor. 800 quíd ĩstuc, ib. 809 ád ĩpsam; (*b*) when it falls on the second syllable of the other word, as And. 66 sine ĩnvídĭa, Phor. 143 vel ōccídito.

12. (4) The second syllable of a polysyllable beginning with an iambus: (*a*) when the verse-ictus falls on the first syllable of the word, *e.g.* Heaut. 1025 vólũntate; (*b*) when it falls on the third syllable, as And. 960 volũptátes.

This kind of shortening is rare in Terence. According to Spengel there are only nine certain instances of it, and one doubtful one.

13. *A monosyllable ending with a long vowel or with m is sometimes not elided before a following vowel or h, but used as a short syllable with the verse-ictus; e.g. Phor. 27* quí aget, 419 ně agas, 808 quám ego.

14. *Synizesis is very frequent, especially (1) in certain words in very common use, like meus,¹ tuus, suus, quóius, huius, as And. 210 eíus, huius, 843 meo, 487 deos, 705 díes, 765 quóius; (2) in compounds² like antehac, proinde, dehinc (always), praeut, etc.*

15. *Hiatus is admitted (1) after interjections, e.g. Phor. 411 hahahaé, homo; (2) when there is a change of speakers, e.g. Phor. 146; (3) at the end of the fourth foot of the iambic septenarius when there is a diaeresis after the fourth foot, e.g. Heaut. 688, Hec. 830.*

II.

16. *The versification of Plautus and Terence appears careless and irregular when compared with that of the poets of the Augustan age; but nevertheless it conforms pretty strictly to certain laws. These laws were soon*

¹ Some excellent authorities, notably Spengel, hold that synizesis should be mainly restricted to cases in which a short vowel is subordinated to a following long one, as in tuís, and that two short vowels always retain their dissyllabic measurement.

² This is often treated as a species of elision.

forgotten; and even in the time of Cicero the *senarius* (which is the easiest and most common of the metres employed by the comic poets), seems to have given difficulty (Orator 184). As time went on the difficulty increased. The verse of Plautus and Terence came to be looked upon as an enigma to which scholars did not have the clue. It is only within the present century that most of the laws of the early scenic versification have been discovered and formulated. Bentley, Gottfried Hermann, Corssen, and others investigated many points and cleared away many difficulties; but by far the greatest part of the work was done by FRIEDRICH RITSCHL and his school. The first thorough and comprehensive treatise on the versification of Plautus was the "Plautinische Prosodie" of C. F. W. Mueller, which is still one of the best authorities. No equally satisfactory treatise on the verse of Terence has yet appeared. For the more recent literature on the metres and metrical peculiarities of Terence, see Teuffel's Hist. of Roman Lit., § 111, note 7.

17. The versification of Terence is smoother and more elegant, but weaker and more monotonous, than that of Plautus. The earlier poet employs a great variety of metres, while Terence, except in three passages (And. 481 ff., ib. 625 ff., Ad. 610 ff.), confines himself exclusively to iambic and trochaic verse. Terence also conforms somewhat more closely to the Greek metrical

standards, as might be expected of one who had lived amid the scholarly influences of the Scipionic circle. But in general the versification of Terence has much the same characteristics as that of Plautus.

18. When the verse of Plautus and Terence is compared with that of the Greek comedy, it is obvious that substituted feet occur more frequently in the former than in the latter. This is in part because the early Latin poets did not understand, or at any rate did not fully imitate, the *dipodic* structure of the Greek iambic and trochaic verse, and hence made little or no difference between the odd and even feet. The very names *senarius*, *septenarius*, and *octonarius* show that these verses were regarded as groups of six, seven,¹ and eight separate feet respectively, rather than of three or four dipodies (cf. *τρίμετρος*, *τετράμετρος*). Accordingly we find, for example, that in the iambic trimeter Plautus and Terence admit the irrational spondee, apparent dactyl, and proceleusmatic in the first five feet; while the Greek comedians (who in their turn are less strict than the Greek tragic poets) allow the irrational spondee and apparent dactyl only in the odd feet, and scarcely ever admit the proceleusmatic. It is the frequency of the substitutions that makes the verse of Plautus and Terence often seem so harsh and irregular.

¹ *I.e.* seven *complete* feet, not reckoning the half-foot.

19. But in iambic and trochaic verse these substitutions follow pretty strictly the following law: *resolved arses and theses usually have their first syllable beginning a word, or are wholly enclosed within a word.* Occasional exceptions occur, as And. 23 malediceré malefacta, Heaut. 1055 omniá faciam, Ad. 346 virginé dari; but these are rare.

In consequence of this law a dactylic word with the ictus on the penult (*e.g.* corpóre) seldom occurs in trochaic and iambic verse. So too in a proceleusmatic (∪∪∪∪) the ictus-syllable generally begins a word.

20. Another law which is generally observed by Terence is the so-called "dipodic law" of Meyer, which may be stated thus: If the *second* arsis of an iambic dipody, or the *first* arsis of a trochaic dipody, forms together with the following thesis the ending of a word, that word-ending must be *iambic*, not spondaic or anapaestic. Thus, for example, we may have as an iambic dipody aliquántulo, ad iúdice, and the like; but not si díxissent or ut decíperent. It is clear, therefore, that Terence did *not* treat the odd and even feet *exactly* alike, although he did not make the same difference between them that the Greeks did.

A. — IAMBIC METRES.

I. — THE IAMBIC TRIMETER, OR SENARIUS.

21. This is the metre most used by Terence. His plays contain a little more than six thousand lines, and of these more than half are senarii.

The senarius consists of six iambic feet, or three iambic dipodies (*i.e.* pairs of feet). The iambus is $\cup \text{—}$. As iambic and trochaic lines are measured by dipodies, the normal scheme will be


$$\cup \text{—} | \cup \dot{\text{—}} | \cup \text{—} | \cup \dot{\text{—}} | \cup \text{—} | \cup \dot{\text{—}}^1$$

The mark of accent is usually placed over the *first* thesis (or the first syllable of it if it is resolved) in each dipody, but not over the *second*. The reason is that the first thesis in each dipody had a stronger ictus than the second. Many printed texts (like that of Dziatzko) have the accents thus placed in each line to guide the student.

22. The tribrach ($\cup \acute{\cup} \cup$), the metrical equivalent of the iambus ($\cup \text{—}$), is admitted in every foot except the last.

23. The irrational spondee ($> \text{—}$), the apparent dactyl ($> \acute{\cup} \cup$), the shortened² anapaest ($\cup \text{—}$), and the

¹ Throughout this work the dot is used to denote a weaker or secondary ictus, as in the Greek Grammar of Hadley and Allen.

² It has often been stated that the anapaest substituted for an iambus is *cyclic* ($\cup \text{—}$ with the musical notation ) . This seems very doubtful. It is more probable that "the two short syllables were rapidly pronounced in the time of one" (Hadley-Allen 1089). For want of a better name I have called the anapaest when thus used the "shortened" anapaest, to indicate the "correction" of the two shorts.

proceleusmatic ($\sim \acute{\sim}$) are admitted in every foot except the last.

The last foot is always an iambus or a pyrrhic ($\sim \sim$) treated as an iambus, the last syllable of the line being *syllaba anceps*.

The main caesura is usually after the arsis of the third foot ("penthemimeral caesura"); but it sometimes comes after the arsis of the fourth ("hephthemimeral caesura"), in which case it is usually accompanied by a caesura in, or a diaeresis¹ after, the second foot.

24. The following scheme shows the possible substitutions in each foot:—

$\acute{\sim}$	$\acute{\sim}$		$\acute{\sim}$	$\acute{\sim}$		$\acute{\sim}$	$\acute{\sim}$		$\acute{\sim}$	$\acute{\sim}$		$\acute{\sim}$	$\acute{\sim}$		$\sim \acute{\sim}$
$\sim \sim$	$\sim \sim$		$\sim \sim$	$\sim \sim$		$\sim \sim$	$\sim \sim$		$\sim \sim$	$\sim \sim$		$\sim \sim$	$\sim \sim$		
$>$	$\sim \sim$		$>$	$\sim \sim$		$>$	$\sim \sim$		$>$	$\sim \sim$		$>$	$\sim \sim$		
\sim	\sim		\sim	\sim		\sim	\sim		\sim	\sim		\sim	\sim		
$\sim \sim$	$\sim \sim$		$\sim \sim$	$\sim \sim$		$\sim \sim$	$\sim \sim$		$\sim \sim$	$\sim \sim$		$\sim \sim$	$\sim \sim$		

25. The following are examples of the senarius:—

And. 555: amánti(um) ir(ae) amóris integrátíost =

$\sim \acute{\sim} | \sim \acute{\sim} | \sim \acute{\sim} | \sim || \acute{\sim} | \sim \acute{\sim} | \sim \acute{\sim}$

This line follows the normal scheme, having no substituted feet. The caesura, however, is hephthemimeral.

¹ When a word ends *within a foot* the break is called a caesura, but when the end of the word *coincides with the end of the foot* it is called a diaeresis.

And. 164: mala méns, malus animus. quém quid(em)
ego si sénsero =

∞ ∟ | ∞ ∘ ∞ | > || ∟ | ∞ ∘ ∞ | > ∟ | ∞ ∘

This line shows to what an extent substitution is sometimes carried. It has a shortened anapaest in the first foot, a proceleusmatic in the second, irrational spondees in the third and fifth, and a tribrach in the fourth. The caesura is the ordinary "penthemimeral" one.

Heaut. 132: quem páriter ut(i) his décuit aut eti(am)
ámplius¹ =

> ∘ ∞ | ∞ ∘ | > || ∘ ∞ | ∞ ∘ | ∞ ∟ | ∞ ∘

This line has apparent dactyls in the first and third feet, and a shortened anapaest in the fifth.

26. As an instance of a connected passage in senarii, with the lines divided into feet, the following may serve:—

Ad. 64 ff.:

Nimium í|ps(e) est du|rús || praé|ter ae|quomque ét |
bonum,
et ér|rat lon|ge || meâ | quidem | sentén|tia,
qu(i) impéri|um cre|dat || grávi|us es|s(e) aut stábi|lius
vi quód | fit, qu(am) il|lud || quód a|miciti|(a)
adiún|gitur.

¹ In this work the final syllable of each verse will often be marked long or short as the rhythm may require, without reference to its natural quantity.

27. The movement of the iambic trimeter may be illustrated by the following lines in English:—

“The tempest nears us; darkly rolls the angry sea.
The thunder mutters; lightnings leap from cloud
to cloud.”

28. The senarius is the verse of ordinary narrative and dialogue. The so-called *diverbia* (see 52) are in this metre.

29. The following points deserve special notice:—

- (1) A monosyllable rarely comes immediately before the caesura.
- (2) The so-called “rule of Porson” (that when the fifth foot is cut by a caesura, the syllable before that caesura, if it is not a monosyllabic word, is usually short) is not observed by Terence; but the fifth thesis, if resolved, is rarely divided by a caesura.
- (3) The proceleusmatic is admitted only when the resolved arsis and thesis *belong to the same foot*. The third syllable, which bears the ictus, must begin a word, and the ictus and word-accent must coincide. This foot occurs chiefly at the beginning of a line.
- (4) Substitutions and shortenings are most frequent in the first foot.
- (5) An anapaest is not admitted immediately after a dactyl.
- (6) The fifth foot must not be a pure iambus, except (a) when the line ends with a word of four or more syllables; (b) when the line ends with a word which forms a cretic (— ∪ —); (c) when the line ends with an iambic word preceded by a word which is a Fourth Paeon (∪ ∪ ∪ —) or by an anapaestic word which itself is preceded by a short final syllable; (d) when a change of person precedes the sixth foot; (e) when elision occurs in the fifth or sixth foot.¹

¹ This rule, which embodies in concise form the results of the

II. — THE IAMBIC “TETRAMETER CATALECTIC,” OR SEPTENARIUS.

30. This is not strictly a catalectic tetrameter, though often so called, but a real *septenarius*, consisting of seven and a half iambic feet.

Hence it does not end in $\cup \angle \angle$ like the Greek tetrameter, but in $\cup \angle | \underline{\cup}$, and the penultimate syllable is sometimes resolved.

31. The irrational spondee, tribrach, apparent dactyl, shortened anapaest, and proceleusmatic are admitted in any of the complete feet. There is usually a diaeresis after the fourth foot, which must then be a pure iambus. When this diaeresis is lacking, there is generally a caesura after the arsis of the fifth foot. The full scheme of substitution is as follows:—

\varnothing	\angle		\varnothing	$\dot{\cup}$		\varnothing	\angle		\varnothing	$\dot{\cup}$		\varnothing	\angle		\varnothing	\angle		\varnothing	$\overline{\cup}$
\cup	\cup	\cup		\cup	\cup	\cup		\cup	\cup	\cup		\cup	\cup	\cup		\cup	\cup	\cup	
$>$	\cup	\cup		$>$	\cup	\cup		$>$	\cup	\cup		$>$	\cup	\cup		$>$	\cup	\cup	
\cup	—		\cup	—		\cup	—		\cup	—		\cup	—		\cup	—		\cup	—
\cup	\cup	\cup		\cup	\cup	\cup		\cup	\cup	\cup		\cup	\cup	\cup		\cup	\cup	\cup	

When there is a diaeresis after the fourth foot, the verse is *dicolic*, i.e. composed of two separate and quasi-independent groups of feet ($\kappa\omega\lambda\alpha$). Hence hiatus and *syllaba anceps* sometimes occur at the end of the fourth foot, and the fifth foot is treated with especial freedom, as though it began a line.

investigations of Luchs (Studemund's Studien, I. 1-75) and others, is stated above substantially as in Gildersleeve's Latin Grammar, edition of 1894, p. 466.

32. The following are examples of the iambic septenarius :—

Phor. 178: is ǽst ípsus. ēī timeó miser, qu(am) hic
míhi nunc nuntiét rem =

∞ ∟ | ∪ ∟ | ∞ ∟ | ∪ ∟ || > ∪ ∪ | > ∟ | ∪ ∟ | ∪ ∞

Heaut. 737: iube máneat. i. quin ést parat(um) argén-
tum. quin ego máneo =

∞ ∪ ∪ | ∪ ∟ | > ∟ | ∪ ∟ | > ∟ | > || ∟ | ∞ ∪ ∪ | > ∞

Observe the proceleusmatics in the first and seventh feet. Some grammars state (wrongly) that only the tribrach and iambus are admitted in the seventh foot; the apparent dactyl, shortened anapaest, and proceleusmatic are sometimes found there.

33. Compare in English :—

“A captain bold of Halifax, who lived in country
quarters.”

The iambic septenarius occurs only in comedy, and is used chiefly in lively dialogue. About one-fifteenth of Terence is in this metre.

III.—THE IAMBIC TETRAMETER ACATALECTIC, OR OCTONARIUS.

34. This verse consists of four iambic dipodies, or eight full iambic feet. The same substitutions as in the septenarius are admitted in the first seven feet. The last foot is always an iambus (or a pyrrhic measured as an iambus, the last syllable being *syll. anceps*). The main caesura is usually after the arsis of the fifth foot.

Sometimes, however, there is instead a diaeresis after the thesis of the fourth, which foot must then be a pure iambus. The scheme of substitutions is as follows :—

[illegible]

35. The following are examples of the octonarius :—

And. 394-397:

patrī dic vell(e), ut, quóm velit, tibi iúr(e) irasci
nón queat.

nam quód tu speres ‘própulsabo fáci-le uxor(em)
his móribus;

daŕbĭt nĕm(o)’: inveniet ínopem potius quám te
corrumpí sinat.

sed sí t(e) aequ(o) animo férre accipiet, nécle-
gentem féceris =

[illegible]

36. Compare in English (if written as one line):—

“On Linden when the sun was low, all bloodless
lay the untrodden snow.”

This metre, like the preceding, is used chiefly in lively dialogue. A little more than eight hundred lines in Terence are iambic octonarii.

IV. — OTHER IAMBIC METRES.

37. These are comparatively rare in Terence, and occur chiefly in *clausulae* (see 53). The most important is the iambic dimeter acatalectic, or quaternarius, consisting of two complete iambic dipodies or four iambic feet. Terence admits the irrational spondee, tribrach, apparent dactyl, and shortened anapaest (but not the proceleusmatic) in the first three feet. The last foot is always an iambus or a pyrrhic, the last syllable being ‘*anceps*.’ The scheme is:—

$$\begin{array}{c|c|c|c}
 \textcircled{>} \text{ — } & \textcircled{>} \text{ — } & \textcircled{>} \text{ — } & \textcircled{>} \text{ — } \\
 \textcircled{>} \text{ — } & \textcircled{>} \text{ — } & \textcircled{>} \text{ — } & \textcircled{>} \text{ — } \\
 \textcircled{>} \text{ — } & \textcircled{>} \text{ — } & \textcircled{>} \text{ — } & \textcircled{>} \text{ — } \\
 \textcircled{>} \text{ — } & \textcircled{>} \text{ — } & \textcircled{>} \text{ — } & \textcircled{>} \text{ — }
 \end{array}$$

38. Examples are:—

And. 240: miserám me quod verb(um) aúdio =

$$\textcircled{>} \text{ — } | > \text{ — } | > \text{ — } | \textcircled{>} \text{ — }$$

Enn. 209: rogítáre quasi diffícile sit =

$$\textcircled{>} \text{ — } | \textcircled{>} \text{ — } | > \text{ — } | \textcircled{>} \text{ — }$$

The catalectic iambic dimeter occurs a few times (And. 485, Hec. 731). It is like the preceding, except that the last foot is incomplete.

In Ad. 610^a, if the arrangement adopted by Dziatzko is correct, is found a catalectic iambic ternarius (*i.e.* a verse of two and a half iambic feet) with substituted dactyl and tribrach: *discrúciór animi* = $> \textcircled{>} \text{ — } | \textcircled{>} \text{ — } | \text{ — }$. The line may,

however, be regarded as an imitation of the Greek dochmius ($\cup \text{—} \cup \text{—}$), with the first two longs resolved. (See Dziatzko's *Adelphoe*, p. 117.) The following line, 610b, is an iambic quaternarius followed by a syncopated catalectic iambic quaternarius¹:—

hócinē d(e) improvisó mali mih(i) obici tantum =

$\cup \cup \cup | > \text{—} | > \text{—} | \cup \text{—} | \cup \text{—} | \cup \text{—} \text{—} \cup$

B. — TROCHAIC METRES.

39. *Terence does not admit the proceleusmatic* ($\cup \cup \cup \cup$) *as a substitute for the trochee* ($\text{—} \cup$), though Plautus sometimes does.

I. — THE TROCHAIC TETRAMETER CATALECTIC, OR SEPTENARIUS.

40. This consists of seven and a half trochaic feet. The tribrach ($\cup \cup \cup$) is admitted in any of the complete feet, and the irrational spondee, cyclic dactyl,² and apparent anapaest (respectively $\text{—} >$, $\text{—} \cup$, $\cup \cup >$) are allowed in any of the first six feet. The seventh foot is usually a trochee, but a tribrach sometimes occurs

¹ This kind of verse (versus Reizianus) occurs repeatedly in Plautus. For other theories as to the nature of the last part of the line, see Gildersleeve 822.

² It is very doubtful whether the dactyl thus substituted for a trochee is really cyclic. I have, however, adhered to the prevailing terminology. The two shorts were probably rapidly pronounced in the time of one, and if so the foot should be marked $\text{—} \cup$ instead of $\text{—} \cup$. Cf. p. 9, note 2.

“Tell me not in mournful numbers, life is but an empty dream.”

The trochaic septenarius is more used by Terence than any other metre except the iambic trimeter. About one-fifth of the total number of lines in his plays are trochaic septenarii. This is the ordinary metre of lively narrative and dialogue.

Observe that when the tribrach occurs in trochaic metre it has the ictus on the *first* syllable, but when it occurs in iambic metre it has the ictus on the *second*.

II.—THE TROCHAIC TETRAMETER ACATALECTIC, OR OCTONARIUS.

43. This consists of four complete trochaic dipodies, or eight trochaic feet. The tribrach, irrational spondee, and irrational anapaest are admitted in any foot, and the cyclic dactyl in any but the last.¹ There is usually a diaeresis at the end of the fourth foot, and in that case the fourth foot must not be a dactyl. Sometimes there is instead a caesura in the fourth or fifth foot. The scheme of substitutions is as follows:—

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	12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¹ The last syllable of the line is *syllaba anceps*, so that an anapaest may arise by resolution of the last thesis; e.g. animi in Phor. 187; but as the last arsis is never resolved, no dactyl can arise in the last foot.

44. Examples are :—

Ad. 160 : Aéschin(e), audi, né t(e) ignarum fuisse dicas
meorum morum =

⌊ ∪ | ∙ > | ⌊ > | ∙ > || ⌊ ∪ | ∙ > | ⌊ > | ∙ ∪

Phor. 187-188 :

Heú me miserum ! quóm mihi paveo, t(um) Ántipho
m(e) excrúciat animi :

Eiús me miseret, eî nunc time(o), is núnc me retinet;
n(am) ábsqu(e) e(o) esset =

⌊ > | ∙ ∪ > | ⌊ ∪ | ∙ ∪ > || ⌊ ∪ | ∙ > | ∙ ∪ ∪ | ∙ ∪ >
⌊ > | ∙ ∪ ∪ | ⌊ > | ∙ ∪ > || ⌊ > | ∙ ∪ > | ⌊ ∪ | ∙ ∪

45. Compare in English :—

“Beams of noon, like burning lances, through the
tree-tóps flash and glisten.”

The trochaic octonarius is comparatively rare in Terence. Like the septenarius, it is used in lively dialogue, but unlike the former it is a purely lyric metre. See 52.

III.—OTHER TROCHAIC METRES.

46. The trochaic dimeter catalectic or quaternarius is repeatedly used by Terence (*e.g.* And. 246, Heaut. 178, Eun. 747, Phor. 729, Hec. 520, ib. 850, Ad. 158, 524 (?), 616 (?)), generally as a *clausula* (see 53). The scheme is

⌊	>		∙	>		⌊	∪		∙	^
∪	∪	∪		∪	∪	∪		∪	∪	∪
∪	∪		∪	∪		∪	∪		∪	∪
∪	∪	>		∪	∪	>		∪	∪	>

An example is Phor. 729 :

Aút und(e) auxiliúm petam =

$\text{—} > | \text{—} \cup \cup | \text{—} \cup | \text{—} \wedge$

The trochaic monometer catalectic occurs twice (Eun. 292, Phor. 485), both times at the beginning of a *canticum mutatis modis* (see 52, note 3). The scheme is

$\text{—} \cup | \text{—} \wedge$

C. — CRETIC AND BACCHĪAC VERSES.

47. Terence uses these only in the *Andria*. The cretic tetrameter acatalectic occurs in *And.* 626–634. The fundamental foot is the cretic ($\text{—} \cup \text{—}$), and the line consists of four such feet. Either (but not both) of the two longs (theses) in each cretic may be resolved, except before the caesura or the end of the line. In the first and third feet an irrational long may be substituted for the short of the arsis. The principal break in the line is usually a diaeresis after the second foot, but sometimes there is instead a caesura after the first thesis of the third. The second thesis of each cretic has a weaker ictus than the first, and hence is usually written without an accent. The scheme is

$\text{—} \text{—} > \text{—} \text{—} | \text{—} \text{—} \cup \text{—} \parallel \text{—} \text{—} > \text{—} \text{—} | \text{—} \text{—} \cup \text{—}$

48. Examples are:—

And. 627: út malis gaúdeant átku(e) ex incómmodis =

⏏ ∪ ⏏ | ⏏ ∪ ⏏ || ⏏ > ⏏ | ⏏ ∪ ⏏

Ib. 632: túm coactí necessário s(e) áperiunt =

⏏ ∪ ⏏ | ⏏ ∪ ⏏ | ⏏ ∪ ⏏ || ∪ ∪ ∪ ⏏

49. The bacchiac tetrameter acatalectic occurs in And. 481-484 and 637-638. The fundamental foot is the bacchiūs (∪ ⏏ ⏏), and the line consists of four such feet. Either (or both) of the two longs (theses) in each bacchiūs may be resolved, except before the principal break or the end of the line. In the first and third feet an irrational long is sometimes substituted for the short of the arsis. The caesura is usually after the third or fifth thesis. The second thesis of each bacchiūs has a weaker ictus than the first, and hence is often written without an accent. The scheme is

⏏ ⏏̣ ⏏̣ | ∪ ⏏ || ⏏̣ | ⏏ ⏏̣ ⏏̣ | ∪ ⏏̣ ⏏̣

50. Examples are:—

And. 484: nunc primum fac íst(a) ut lavét; post děinde =

> ⏏ ⏏ | ∪ ⏏ ⏏ | ∪ ⏏ || ⏏ | ∪ ⏏ ⏏

Ib. 637: at támen ‘ubi fidés?’ si rogés, nil pudént hic =

> ∪ ∪ ∪ ∪ | ∪ ⏏ || ⏏ | ∪ ⏏ ⏏ | ∪ ⏏ ⏏

D. — OTHER METRES.

51. A dactylic tetrameter occurs once in Terence : —

And. 625 : hó cine crédibile aút memorábile =

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑

The metre of Ad. 611–613 is very doubtful. Dziatzko regards v. 611 as a choriambic trimeter followed by an iambic monometer catalectic. The choriambus being ⏑ ⏑ ⏑ ⏑, the scheme will be

út neque quid mé faciam néc quid agam certúm sit =

⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | > ⏑ | ⏑ ⏑

The following line is similar¹ : —

mémбра metu débilia súnt ; animus tímóre =

⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑

V. 613, according to Dziatzko, is a choriambic trimeter followed by a trochaic monometer acatalectic : —

óbstipuit : péctore consístere nil cónsili quit =

⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑

But the passage is differently treated by Spengel and others.

¹ As final *a* in *debilia* (l. 612) is short by nature, we must assume that there is *syllaba anceps* at the end of the second choriambus. See Dziatzko's *Adelphoe*, p. 107, note.

III.

52. A Latin comoedia palliata consisted of *diverbia*¹ and *cantica*. The *diverbia* were the scenes in iambic trimeters, and were spoken without musical accompaniment; while the *cantica* were sung or recited to music. In some of the Plautus Mss. the *diverbia* are indicated in four plays by the abbreviation DV, and the *cantica* by C. The *cantica* may be divided into two classes, the scenes in trochaic and iambic septenarii² and iambic octonarii, which were probably recited or *intoned* to a musical accompaniment,³ and the lyric portions⁴ (including the trochaic octonarii), which were sung to a set tune. These lyric parts occur only at the beginning of a scene. The metres in them change and alternate frequently; but the laws governing these changes are not known, except that a trochaic octonarius is always followed by another trochaic verse.

¹ The spelling *deverbia*, which is favored by Dziatzko and Ribbeck, but opposed by Ritschl and Buecheler, has the weight of Mss. authority on its side; but *diverbia* has been more generally adopted.

² Cf. Cic. Tusc. Disp. I. 107, cum tam bonos septenarios fundat ad tibiam. He is speaking, however, of iambic *octonarii*.

³ What the Greeks called παρακαταλογία was perhaps of this sort.

⁴ These are the so-called mutatis modis cantica, which as Donatus tells us were indicated by the letters M.M.C. (*i.e.* mutatis modis canticum, or mutantur modi cantici) in the Mss. of his time.

53. In Terence the first act of a play is always in iambic trimeters, and the end of the last act in trochaic septenarii. In general, a change in metre is usually accompanied by a change of mood or of situation. In lyric passages and at the end of stichic series¹ occur short lines (called *clausulae*), which have the same rhythm as the preceding verses, but mark some kind of metrical or musical transition. The iambic dimeter acatalectic and the catalectic trochaic and iambic dimeter are often used in this way. As to the music used in the plays, the student should consult the article by Professor Howard on the “*Αυλός*, or *Tibia*,” in the “*Harvard Studies in Classical Philology*,” Vol. IV. (1893), especially pp. 1-12, 20-30.

¹ *I.e.* series of verses of the same kind repeated by the line.

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